

RESTORE #4



AUG 89

ONE DOLL HAIR

RESTORE MAGAZINE NUMBER FOUR JULY/AUG EIGHTY-NINE

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The Deadline for contributions for next issue will be August 10. Sorry to anyone who got their stuff in before the last deadline, it will be in next ish. Sorry Die Hard, your interview will be in next ish.

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LATE BREAKING NOOZ: July 15 Gorilla Biscuits from New York are coming to the Berea Triangle (behind the Roll&Bowl-451 Front St.). Also, the Triangle will hold another 12 band show late July. DBC from Canada will be playing with Sacred Reich and Forbidden at Peabody's Down Under.-Aug 9

Welcome to the wonderful world of Restore #4. As you veteran readers can see, this is a lot thicker than usual, due to the fact that I had to make room for 3 interviews. I had a lot more stuff that I couldn't fit this ish so tune in next time for the continuing saga.

Okay, here's my scheme to gain new subscribers. You get 5 issues mailed to your home for a mere \$4.50 cash/check/whatever. But that's not all! You also get a 25 word classified (50¢ value) in each ish. Plus any other words for 2¢ each. This is about the best offer I give so **SUBSCRIBE!**

I'm trying to find photographers to trade show pictures with. I have photos of LUDICHRIST, 7 SECONDS, FUGAZI, S.N.F.U., UNIFORM CHOICE, SICK OF IT ALL, SACRED HATE, CRO-MAGS, BROTHERHOOD, DESTRUCTION, REST IN PIECES, and just about every local band I've ever mentioned in this here zine.

I do scene reports of Cleveland every couple months. If anyone not living in the Cleveland area wants to write a scene report, I'll trade mine for yours.

MURPHY'S LAW is coming June 20. This should be a good show. That's really all I've heard about for July so far. In August SOCIAL DISTORTION is coming. I think it is the 16th. Check the Show Reviews section to find out about the cool shows you missed. June was the month for shows.

Hey, I just thought of something. This is the first issue of Restore ever to come out earlier than planned. This was planned for August 1, but I figured I'd get too much stuff piling up by then. That means this has become an almost-monthly zine.

There's not much set for #5 yet. I do know that when I go to New York in July I'll do some kind of section on what I see. Also there is a DIE HARD interview I was forced to save simply because there was no room for it. Maybe I'll get some interviews in NYC and maybe I'll squeeze 1 out of MURPHY'S LAW when they come. There's also some other stuff I have saved for the next ish. Tune in next time for the (maybe) exciting conclusion. Aufwiedersehen, Mike Thain.



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bands !!!

Hello! We are looking for any news you can give us on your band, updates, etc.

All the news we get will be compiled and printed in our rags news section. We think this is a good way to inform people, and keep 'em up to date on the band's happenings.

So if you could let us know we would appreciate your support immensely!!!

ZENDIK FARM TRIBE MAG-ZINE #? (\$2 paid.
to: Cary Roberts/1431 Tierra Del Sol Rd./
Boulevard CA 92005) This is the magazine
of a commune-tribe in a desert in Cali-
fornia. At first they seem like primitive
hippies. After reading further I saw
that they have a lot of good stuff to say.
They write about saving the environment,
anarchy, going against the powers-that-
be, and about how crazy they were before
they came to Zendik Farm. Lots of read-
ing and cool psychedelic art. I recom-
mend that you at least get a sample copy.
(8x11, newsprint, lotsa pages)

ZORANG #5 (2 stamps to: Lisa L./2300
South "E" St./Richmond IN 47374) This is
cool free zine. This is another instance
where some photos turn out sort of
abstract while others are clearly screen-
ed. This ish has interviews with SNFU,
Libido Boyz, Freaks of Nature, and
Action Figures. There are some really
well thought editorials. (8x11, copied,
12 pages)

MORE ZINES - Don't read this till
you've read the zine part!

SICK OF IT ALL



From Left
to Right:

Lou
Pete
Me (MT)
Max
Rich

Photo:
Dave Miyares

Lou, singer of New York's SICK OF IT ALL, was interviewed before their show at the Triangle Club June 17. Their show got fucked up but they will be playing at CBGBs July 16, for anyone in New York. Here's what Lou had to say:

Interview by Mike Thain

Restore: Start by giving a line-up of the band.

Lou: I'm the singer. We have Pete on guitar, Rich plays bass, and Max plays drums.

Restore: Now can you give me a history of the band? How did you get started and stuff?

Lou: In the early eighties, me and my brother Pete got into hardcore music. And we had been trying to form a band for God knows how long. So finally around '85 we got SICK OF IT ALL started. We had a different drummer and bass player back then and we played one show with them with YOUTH OF TODAY and STRAIGHT AHEAD. Then the drummer left cause he wasn't into it anymore and we kicked him out cause he was into being in a band but he wasn't into practicing or anything. After that we got Rich, who plays bass for us now and Armand who is drumming for STRAIGHT AHEAD and sings for REST IN PIECES came to help us with the demo but he stayed with us the last three years just to help out till we did the album.

Restore: How'd you get the name?

Lou: From just trying and trying to start bands. We were fed up with the apathy from people that would come to

try out or would join the band and not practice. So when we decided to start one more final band we called it SICK OF IT ALL and that would be it.

Restore: Did you have some big plans to start touring and start doing records?

Lou: Not really. Everybody talks about that a lot but we had no plans set. We still don't really have any plans. We're just going with the flow.

Restore: So you had no set goals?

Lou: When we started we just wanted to play shows. When we recorded the demo it got such great response and we started getting a big following on the East Coast—especially New York, Boston, Pennsylvania, places like that. Then we put out a 7" which got all across the country and around the world. Now we have an album coming out in a month, which should be cool.

Restore: Okay, tell me about that album. What kind of songs are on it?

Lou: It's got a mix of everything from the 7" and the demo plus, I think, 7 new songs. It's all still hardcore. It's New York style hardcore, but our style.

Restore: Is the sound basically the same as the 7"? Did you change or mature?

Lou: You could say that on some of the new songs but it's not—soundwise I think it's produced a lot better than the 7"—but of course it's going to be. We spent more time writing the new songs. It wasn't just "bang" like that. Everything came out great. We love the new songs.



LOU

Photo MT

Restore: When is that going to be out?

Lou: It should be out the end of this month hopefully--the end of June.

Restore: That's cool. How did you get started with In Effect?

Lou: Well, we were sitting around and we heard rumors like "Caroline Records wants to sign you guys." We weren't looking for a label--we were on Revelation at the time. We did the 7" with them and we were supposed to do an album, but they were busy with other projects--so we were sitting on the back-burners doing nothing. Then a guy named Howie Abrahams, who we knew from hanging around with STRAIGHT AHEAD, and Steve Martin from AGNOSTIC FRONT called us up one day and said, "We're starting this new label called In Effect Records, blah blah blah." We knew them and we liked the deal that they gave us, so we decided to do it with them. We knew that not only would they handle the business aspect but they know the hardcore aspect, too--that you can't fuck the kids over like a lot of places do.

Restore: So you do what you do for the kids?

Lou: It's for us and the kids. There's a band from New York called LIFE'S BLOOD who broke up. They go around putting down bands like us--who signed to In Effect, or UNDERDOG who signed to Caroline--for no reason because they say "You're big business. You're ripping off the kids." One of my favorite bands was the OFFENDERS who were out years ago. They put out two albums on their own and did a tour. They broke up on the middle of the tour cause they ran out of money and had no money to get home. What do they want? Would they rather have a

band put out records and break up, or would you rather have a band sign with a label to help you with the finances, so you're still there enjoying the music? Kids can still enjoy everything.

Restore: Okay, tell me something about the New York scene. I know there is the Wolfpack and there's a big straight-edge scene there, right?

Lou: Well, the Wolfpack is upstate New York. New York City has all those bands like WARZONE, YOUTH OF TODAY--they're not around too much now. I guess the big drawers in New York are--I'm not trying to sound conceited--is us, AGNOSTIC FRONT always draws great there. You have RAW DEAL, KRACKDOWN, all the bands that were on the New York hardcore comp--GORILLA BISCUITS. Then there's bands like SHEER TERROR, who aren't a positive band. They've been at it for years--like 5 years now. Finally they're getting more recognition. Just as they started to get popular the whole positive youth movement came and they look at the world from a negative attitude. When they came out people would just boycott their shows. Which I thought was real bullshit cause they were all sitting there like "Open your mind, open your eyes," but then nobody would go see SHEER TERROR cause they don't like their message.

Restore: Conformity.

Lou: Yea, It's like that in Connecticut now cause when we used to play there on Revelation, a so-called straight edge label, people loved us, but then they

started saying, "Oh, they have a song called 'My Revenge' which is just about fighting." It's one song out of like twenty. That's one about total anger. All our songs are written from an angry point of view, but it's always with a positive outlook. Like what pisses us off but we're not gonna let it get us down. These kids boycott our shows now in Connecticut for no reason. Cause they think we're a negative, hateful band.

Restore: So you consider yourselves basically positive?

Lou: You can say that. Like I said we don't like to label ourselves as anything really. I'm straight-edge, I guess you could say, and so is the guitarist and the bass player, but we don't go around saying "We're a fucking straight-edge band, you better be straight or we won't like you." We were brought up as hardcore. When I got into hardcore it was like an old GBH song, "Do what you do but know why you're doing it." Do whatever you want but don't do it without a reason. When we got into hardcore, straight-edge was not to take things to the extremes. That's what I got out of MINOR THREAT. All the straight-edge bands now are taking it to the farthest extreme you can. We're friends with bands like GORILLA BISCUITS who are straight-edge, but they're also smart

guys, too. They're not like, "You can't talk to those guys, they're a negative band." They're intelligent kids. We're friends with SHEER TERROR who everyone hates--or used to hate because they were the total black cloud band. We're in the middle--we really don't care what you are as long as you don't force it on anybody.

Restore: Tell me how your tours are going with In Effect. Are you having success with them?

Lou: Before we were on In Effect we went out on weekend shows on our own. For them we went out with EXODUS, the thrash metal band. We were very against it at first. We thought, "There's no way they are going to like us. We don't want to do this metal tour--blah blah blah." But it turns out, I don't want to say

this, but we met a lot more open-minded metalheads who said, "Now, you're a hardcore band. You guys have a really powerful sound." A lot of kids in D.C. were asking us if we have lyric sheets, cause they wanted to hear what we had to say. They're not just boneheads like everybody thinks they are. The metal tour went pretty good and now we're out on our own. We just did a show in Buffalo yesterday with REST IN PIECES and we're playing with them again.

Restore: Where have you gone on this tour? How far is it going?

Lou: It stops this weekend and we're taking the month of July off. Our drummer, Max, is kind of new so we're still gonna practice with him. Then we go straight out to California. Then we come back to New York and do a full US tour.

Restore: How is the show tonight looking?

Lou: When we showed up the kid told us he can't pay us. That pissed me off. I got really mad because I was really tired from the ride on the road and all this other stuff. A lot of people are looking at me like, "Look at these guys, they want money. They want this and that." It boils down to the same thing. We have to live. We work during the week. When we go out on weekends we shove all our hard-earned money that we earned in whatever jobs we do into the roadtrips and into the vans and equipment. When we get to the shows we'd like to get a little back so we can survive for the rest of the week. People have got to understand, bands are out there to survive. They have to survive. You can't put people down because they ask for money. When the kid said he can give us \$250 we don't care as long as you get us enough to get us back home. That's the deal.

Restore: How is the crowd reaction in the areas you've toured so far?

Lou: Places like Buffalo and DC where we had never played before and we headlined--in DC we sold the Safari Club out and the place went insane and last



ACH

Photo MT

night in Buffalo the same thing. We couldn't believe it. We got up on stage and figured nobody knew us there. The kids knew all the songs and they were going crazy. It was great.

Restore: How is the crowd reaction in Connecticut with them thinking you are a negative band?

Lou: The thing is when we used to play there opening for TOKEN ENTRY and we headlined there a couple of times and the place would be sold out and going wild. People would ask us in interviews if we are a positive band. We would say we look from a negative side but the outlook is always positive, and the kids would just misread it and say "Aw, these hateful guys." We have a new song called "World Full of Hate" which people are probably going to just turn around and put it down without reading it. It's just about trying to survive, and the fucked up world the way it is. Now when we play there--we played there once and got a very small turnout. Then we played with GORILLA BISCUITS and it was a sellout crowd because it was a GORILLA BISCUITS and we opened for them. When we went on the whole place went crazy and I'm standing on stage and I asked them, "Where were all you kids two months ago when we came back here?" Just cause we were on the bill with GORILLA BISCUITS everybody thought, "Oh, it's okay to dance for them, they're with GORILLA BISCUITS."

Restore: Your song, "Clobberin Time" is sort of violent. Is that negative?

Lou: It's in a fun way. It's hardcore. It's from a Fantastic Four comic book. One of the guys used to yell, "It's

Clobberin Time!" before they got into a fight. The song is a building to get the crowd moving. Being from New York we always love to see the crowd move. It's what hardcore is. It's violent, yeah. You know the pit's violent. Everyone knows the pit is violent, but it's fun. It's violent fun, you know.

Restore: You mentioned Fantastic Four. Do you read comic books a lot?

Lou: I used to read a lot of comic books. Now I'm trying to deal with work and the band and I have no money for comic books anymore. It gets expensive out there.

Restore: A lot of bands get into cartoons and stuff. In their thanks lists they

Lou: I love Japanese animation. Brian Pushead from Thrasher Magazine loves us. We finally met him and he sent me these tapes cause he gets them in California. He told me in California you can get these for \$12. In New York City you have to buy them for like \$50--these Japanese movies, cartoons. He sent me all these cartoons and I was sitting there just blown away cause their animation is so far advanced than ours. They just put so much into it.

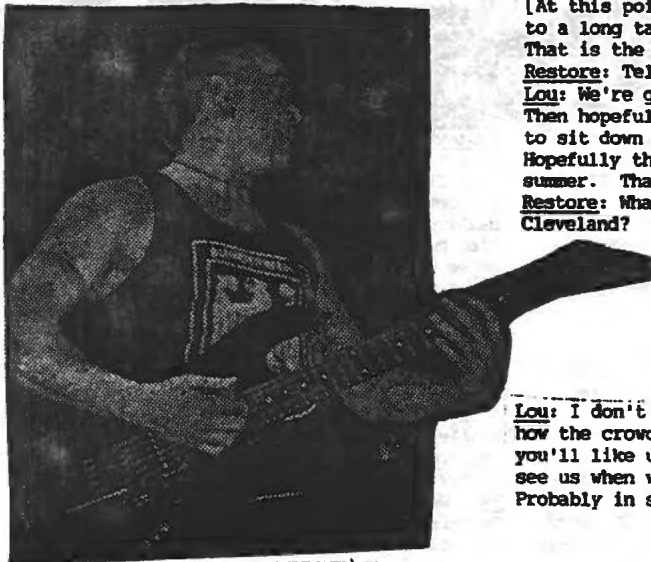
Restore: So what are your favorite cartoon characters?

Lou: I can't name them. I can't even speak Japanese. That's the only problem. [At this point the discussion drifts to a long talk about their road manager. That is the only part I included.]

Restore: Tell me about your future plans.

Lou: We're going to tour and everything. Then hopefully in the Winter we're going to sit down and write for the next album. Hopefully that will be out before next summer. That's all up in the air.

Restore: What do you want to say to Cleveland?



← PETE Photo MT

list cartoon characters or whatever. Like Japanese animation and stuff like that.

Lou: I don't know yet. I'll have to see how the crowd is in there. Hopefully you'll like us now and you'll come and see us when we come back later on. Probably in september sometime.

Write to SICK OF IT ALL
c/o Lou
43-51 167th St.
Flushing NY
11358

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UNIFORM CHOICE

REALITY TOUR '89

Pat Dubar, singer of UNIFORM CHOICE, was interviewed June 22 before their show at the Berea Triangle Club. UC has a new sound which has evolved to soft and mettalic. Their lyrics deal a lot with love and with nature. The thoughts are fairly incomprehensible, yet emotional. Here is what Pat said:

Interview by Mike Thain

Restore: How about a history of the band?

Pat: The band started in 1983. Since then we've gone through a few member changes. Presently it's Pat Dubar-vocals, Pat Longrie-drums, John Masterpolo bass, Pat Mahoney guitar-and Vic Maynez-guitar. We have two guitar players but only one came on tour with us. The band has been together for six years. We have two albums out and a 7". This is our second US tour. We get home in early August. We're going to start working on our third album and hopefully by next summer we'll have two more LPs out.

Restore: How is the crowd reaction on this tour?

Pat: It's really good. Actually it's a lot better. The crowd sizes are a lot smaller than our first tour, but the reaction has been a lot better. Everywhere we've gone we've gotten phenomenal reactions from the people which has been really cool and makes us feel good about what we're still doing. As far as crowd size this whole scene of music for some reason has taken a serious decline. We even noticed it at home. Since '86 or '87, but the people who have been there really seem to enjoy what's going on.

Restore: You're a straight edge band, right?

Pat: We don't care to be labeled. Especially now we don't like to be labeled anything. But straight edge to us is very individualistic. In other words, it means different things to every different person. It just happens that all the individuals in our band don't drink or smoke and we don't pro-



Left to Right:

John M.
Pat D.
Pat L.
Pat M.

Photo:
Mike Thain

mote casual sex. We're not against sex with someone that you care about, that you're into. But we're not vegetarians and that's as far as we take it. The lyrics we talk about are our own ideas. They're just expressions of our feelings. If people are into it and they dig it, that's cool. If they don't dig it, that's cool too. We don't preach anything. We don't shove our ideas down people's throats. They are just there for people to take or they don't have to take them. We aren't into shoving our ideas down people's throats to where they can't enjoy the music if they don't agree with every little thing we talk about.

Restore: Recently, people are really down on bands labeled "straight edge". Is that why you aren't labeling yourself?

Pat: I totally understand that. Yeah, in a sense, I think that straight edge, unfortunately, has become a huge, almost mockery or joke. It used to be something that was very moralistic in the sense that it was for each person to get their own benefits out of. A lot of people doing it now seem to have turned it into a book of laws or codes that you have to follow. In a sense it's just the cool thing to do. I really doubt the sincerity of how much these people really believe what they're doing. I'm fucking 23 years old. I've gone through college with it and I've stuck pretty tight to what I believe in. So to me it's basically imbedded and what I truly believe in. A lot of these 15, 16, 17 year old kids that run around telling us that our morals are fucked up because we're not vegetarians or something. I just wonder if they really believe in what they're doing or if it's just something that's cool because everyone else is doing it. A lot of these people who are doing this also preach about unity but then again they're the first people to single out



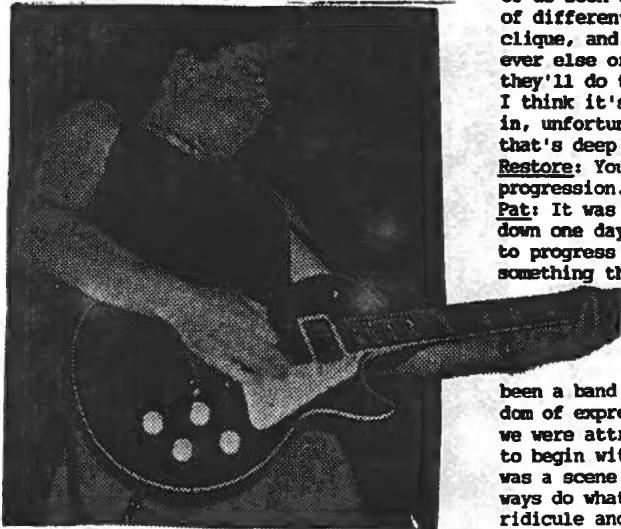
somebody that's not exactly like them. They're the first person to say, "I can't be friends with you because you're not a carbon copy of me." We're totally against that. We never wanted to be labeled as a straight edge band but it just so happens that when we were doing it that was when people started doing that. We didn't mind the label but now it's kind of irritating just because straight edge has become such a convenient, easy thing. And it's only really

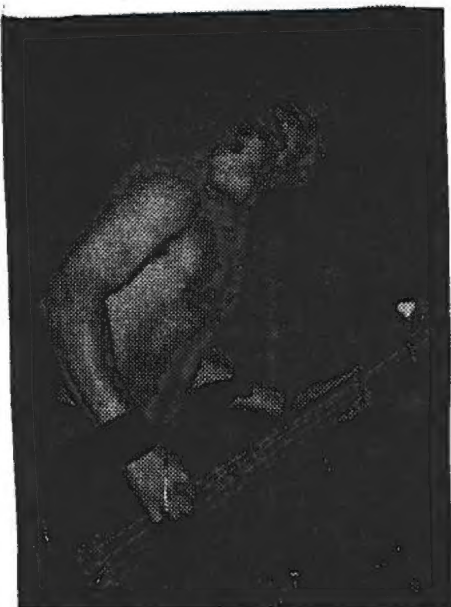
with people that are like 16...I mean, not to single out age groups but it just seems that it's people that are too young to drink anyways. So it doesn't even fucking matter. I think that people who are into it should really look at it. A lot carry it on with them and I think that's really cool but a lot of these kids, as soon as they leave off to college or as soon as they get into another group of different friends with a different clique, and they're doing drugs or whatever else or doing something different they'll do that just as well to be cool. I think it's become an easy way to fit in, unfortunately. Rather than something that's deep seeded in the heart.

Restore: You went through a musical progression. Tell me about that.

Pat: It was not something that we sat down one day and said, "Okay, now we have to progress musically." It's just something that happened. We've always

been a band that believe music is a freedom of expression. That's basically why we were attracted to this scene of music to begin with. Because we always felt it was a scene of music where you could always do what you believe in--free of ridicule and judgement. Unfortunately,





it's not like that. If you don't produce carbon copies of exactly what you've always done, people get down on you and people call you sold out and all this other shit. Well, to be quite honest, we could have easily produced a carbon copy of Screaming For A Change and sold a shitload more records than we've sold with our new one, but what we really have to face is the other side in the mirror that's looking back at you and that's most important. And if I can't face myself in the mirror knowing that I'm doing what's true in my heart then it's not worth it. We've always been a band that believed that as long as our message stayed the same, which it has, it didn't matter what kind of music that our message was packaged in. People don't want to accept that. They want us to be exactly the same way we always were. And I find now that there is a lot of narrow-mindedness in this particular scene of music. I think a lot of bands are hardcore now because hardcore is becoming a big selling thing. We're just not into

that. We just want to do what feels good to us. That's what is most important. That's what we're going to do. If people can't accept that, then I feel bad for them. We can't be saying that, "Oh, okay, we have to be writing all hardcore songs, cause noone is going to like us." If someone doesn't like us because we don't have a whole album full of twenty hardcore songs we don't really give a fuck. What we're most concerned about is writing music that we enjoy playing and expressing our ideas the way we feel we need to. If we write a hardcore song we like, we'll keep it. If we write a rock or metal song we like, we'll keep it. We're not going to sit

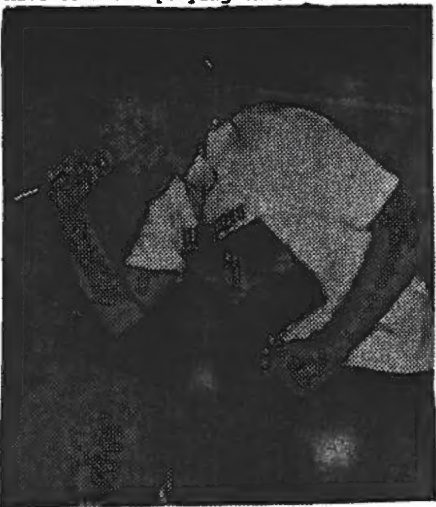
there and say, "Oh, we wrote this killer rap-metal song and we like it a lot and we have some really good words to go with it but we can't do that because we're supposed to be a punk band." That's ridiculous and I think, in a sense, that as soon as somebody does that, they have sold out. Because now they're selling their soul for what the people want to hear, rather than what they really believe in. You can tell, man, if someone is doing something that they're not totally into. I can feel it when I'm doing something that I'm not really into. I can't pull it off. It doesn't feel right and it doesn't feel good. I will not be forced into that situation. I would much rather not be a band than to have that occur. But the progression, to us, was totally natural. We all became better musically, as musicians in every category and everything, so it was natural just to try to do better music. And we did. Unfortunately, we got judged pretty heavily for it, but we're actually happy now. For a while it was tough, but now we can look at it and say, "Okay, there's a shitload of narrow-minded people involved in this and those kind of people don't matter to us." We're more into playing for the people. We were drawing 600 people before and now we're only drawing 200, but at least we know those 200 people are the ones that want to see us and who care. That's what's most important to us, rather than having 600 people there that don't give a fuck what we're playing. Just play fast so they can beat the shit out of each other. That's not our idea of a good time.

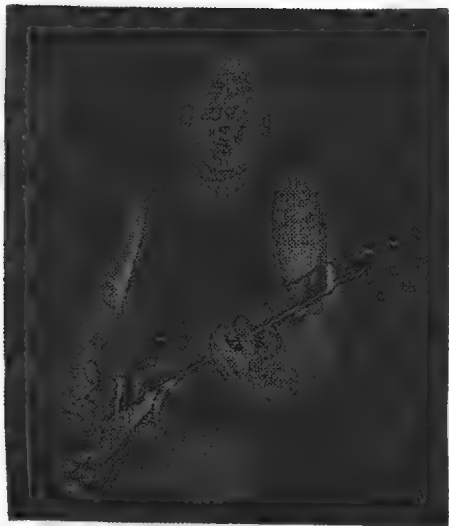
Restore: Where are you from in California?

Pat: South of Los Angeles. In Huntington Beach—Orange County.

Restore: Tell me about the scene there. Do you play out there a lot?

Pat: No, we don't play there a lot. We have to avoid playing there a lot. A





thing. Basically, if you're looking to make money, you're in the wrong kind of thing. It's just to go out and have fun and play your music, and that's the main thing. It's a two month tour. We're covering most of the US and parts of Canada and hopefully next time we'll go to Europe. We may do one more US tour

But that'll probably be about it, I think. I don't even know if we'll do another US tour. We're still deciding. It's really not feasible, actually. We lose too much money when we tour, and it's really hard for us to make it back up when we get home. We met a lot of cool people, haven't had too many problems. Other than RV damage and shit like that we have basically done alright.

lot of bands play there all the time. We try to play there maybe twice—three times a year. We just basically practice and write music. The scene there is pretty much the same as anywhere else, except for the fact that we have a tremendous number of gangs that are really fucking bad news. I mean people getting shot and stabbed inside the shows. It's not as cool as places like this where people just come to have a good time. There's a lot of racist skins. That's the main reason I grew my hair, because we were never a skinhead band. I never wanted to have anything to do with that. There are some cool skinheads, SHARP and organizations like that. But we're totally against the racial prejudice. We will not support that in any fashion. But the scene out there is really difficult to describe. There's a lot of bands and a lot of bands backstab each other just to try to get their foot in the door. That's why we only play three times a year—so we can deal with that as little as possible. It works out okay, but a lot of bands talk shit about us because everybody wants to be a head honcho there. It's a weird thing. People sometimes think they're too cool to support other bands. That's why we like to tour and play other places. It's really refreshing even if it's a lot smaller crowds.

Restore: How far is this tour going?

Pat: It started May 22, it's a month today, and it's going for another month. We'll be home like July 23rd. It's been up and down. Some good shows, some shitty shows. Unfortunately, our RV has broke down about five times and we've paid \$2000 in repairs, but it's expected when you're doing this kind of music. You don't have a lot of money to do your

Restore: What are your future plans with the band?

Pat: We're going to try to do two more albums next year. Because we've been laid back a lot by school and stuff, and now everyone's pretty much done with that. Hopefully we'll do the European tour next summer. Then we'll see where it goes from there. We've been knocking away at this for about 6 or 7 years now and it's getting hard. It's been a lot of fun, but I don't know basically past next summer what's going to happen.

Restore: Is there anything else you want to say to Cleveland?

Pat: Yeah. We're stoked to be playing here because last time we played Toledo and Detroit and a lot of people came out to see us. In general, I'd like to say if anybody—alot of shit has been talked about our band and a lot of other bands because it's been convenient to backstab other bands. If anybody has any kind of questions doubting what we're really about and our integrity as people, feel free to write us and if you have anything you want to ask or anything like that we try to answer all of our mail and we'll be happy to tell you the way we stand on things. Some people may not be pleased with the answer they get but we're not going to lie. We shoot straight with people and unfortunately that's not always the best thing because some people get bummed but it's better to do that than to lie because we're really concerned with what we believe in. One other thing, the purpose of the band is to simply concentrate on reality—what's real to us in every facet of life. Our main purpose is to make people think. To drive people to do things. That's the main premise of the band. As long as we can continue to do that we'll be together and once that falls then we'll be no more.

UNIFORM CHOICE

PO Box 9417

Fountain Valley CA 92728



Dave Evey, singer of FALSE HOPE, was interviewed June 12 over the phone by Mike Thain. FALSE HOPE is one of the biggest and best Cleveland local bands. Check them out July 20 as they open for MURPHY'S LAW at the Phantasy.

Interview by Mike Thain

Mike: You had some line-up changes recently, didn't you?

Dave: Yes, about 9 months ago. We got a new bass player.

Mike: And what happened to the drummer?

Dave: Our drummer—he started his own band now. I don't know if he found anyone to play in it yet, but he is just working and starting his other band.

Mike: So what's the current line-up?

Dave: The current line-up is Chris Smith on guitar, Dave Rocco on drums, Sam LePiccolo on bass and Dave Evey on vocals (which is me).

Mike: How about the history of the band? Where did you get the name?

Dave: The name our guitarist came up with. He used to play in a band called FALSE HOPE about 4 or 4½ years ago. That never really went anywhere so they broke up. I was playing in another band and then him and I hooked up and we met and started jammin'. Then we decided to use the name again.

Mike: And what was the original line-up of that?

Dave: When we first started?

Mike: Right.

Dave: OK, it was Chris on bass, I was singing, Scott Alkens from the GUNS played guitar, and a guy named Greg played drums.

Mike: OK, your first demo tape—did you have two editions of that?

Dave: Well one edition—the first edition we had—had just nine songs—all studio. Then we re-did it with two live songs which were "Iron Web" and "Blades of Grass".

Mike: Yea, I think I have the first one. Have you ever played out of town?

Dave: Yea, we played Toronto twice, Buffalo, Chicago, Detroit twice, Columbus, Pittsburgh, lets see, that's about it, I think.

Mike: Did you do it with somebody or...

Dave: Well, we did a weekend trip with AGNOSTIC FRONT.

Mike: Oh, that's cool. How was the crowd reaction?

Dave: It was good for people who had never heard of us before. It was good.

Mike: What do you consider your music—hardcore or crossover or what?

Dave: We don't want to be labeled like crossover or hardcore or metal. I don't know. It's influenced by metal and influenced by hardcore. Influenced by rock-whatever...

Mike: Who are your influences in the way of bands?

Dave: Influences for each member or as a whole?

Mike: Either-whatever.

Dave: I'd say VOI VOD. I'd say JANE'S ADDICTION. I'd say BAD BRAINS. Let

me think, who else? FISHBONE, RED HOT CHILLI PEPPERS...a lot of various bands.

Mike: These are your favorite bands?

Dave: These are the band's favorite bands.

Mike: Personally what are your favorite bands?

Dave: Oh, shit. I don't know...I like a lot of D.C. music, a lot of hardcore like HUSKER DU, FAITH NO MORE. Let's see...BAD BRAINS—everything.

Mike: Describe your sound.

Dave: Just a heavy sound. We're very energetic, powerful...

Mike: OK, the Cleveland metal scene has bands touring and all the bands have demo tapes and stuff. What do you think about the hardcore scene?

Dave: The hardcore scene is picking up a lot. It's getting a lot better than it used to be.

Mike: Well, besides your band and KNIFE-DANCE, there isn't a lot of bands touring and there's not too many tapes right now.

Dave: Right. But a couple of other local bands have released demo tapes also. OUTFACE, CONFRONT, and let's see, who else did—SPUNMONSTERS.

Mike: Right. Are you playing at any major tours?

Dave: We'd like to as soon as we get something out. We like to tour. I'd like to tour this summer or next summer. As soon as we send out our tape. We have a new tape that we just recorded.

Mike: OK, we'll get to that later. What happened at that last Berea show?

Dave: OK, well...The last show we played at the Berea Roll&Bowl [Triangle Club -ed.] the monitors caught on fire because the show started at 2:00 in the afternoon and went until 2:00 at night. We didn't go on until 10:00. So after the last band before us, HYPER AS HELL played, the monitors I guess caught on fire and it smoked up and everything. It was just an off night for us. We just weren't even into it because the sound man was really bad, you know? The P.A.s were really bad. The monitors were bad and we just weren't into it.

Mike: Was it worse than usual there?

Dave: Yea, it was worse than usual. But I think the sound there is always bad. In fact, we made a pact not to play that place anymore because we had so many problems when we played there. the soundman was so fucked up. He did not even mic our guitars. The P.A. wasn't even on. The monitors were blown. It was just so screwed up so we said fuck it.

Mike: OK, you were in the studio a couple weeks ago. What's on the new tape?

Dave: Yea, there's—I got it right here—there's six new songs.

Mike: And did you change? I mean from how you sound on the first tape? Have you changed, improved, whatever?

Dave: Oh yea, oh yes! Well we did "Blades of Grass" and "Iron Web"—which were live on the first tape. And "Not Your Day" was on the first tape and we did that again. We changed them around a bit.

Mike: And wasn't "Cease to Exist" changed around pretty much?

Dave: Yes it was. It just became such playing the same song all the time the same way, we just decided we'd try something else.

Mike: Are those tapes available now?

Dave: No, they're not. We are just going to be sending them out to record labels.

Mike: OK, are you going to be releasing that tape?

Dave: Possibly. If something doesn't happen then we're going to be putting it out ourselves.

Mike: How have you evolved musically since your first tape?

Dave: Well we have new members, which have added a lot more talent to the band. Our drummer is extremely good, a talented musician. Our bassist is really talented. He's taken lessons and he's just got it together. The people just seem to be stable. They seem to be really sure of what they're doing. Things are really starting to flow really well.

Mike: How old were you when you first started?

Dave: I was seventeen.

Mike: And how old are you now?

Dave: Nineteen.

Mike: So the band is two years old?

Dave: Well, we've been around for 2½ years. I'll be twenty in two months.

Mike: How serious are you in becoming well known and famous?

Dave: In what sense?

Mike: As in a national level.

Dave: I don't know how far we can take this band. We try to accomplish the goals that we set for ourselves.

Mike: Is the band your most important concern?

Dave: What, you mean besides school or a girlfriend?

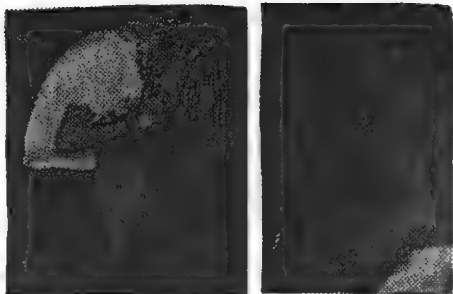
Mike: Right. Or is it just something you do to have fun.

Dave: I do it to have fun, but I also do it because I want to see something happen out of it. See, I play in the band and go to school at the same time. So school is just as important as the band is. Work comes after that.

Mike: OK, inside the cover on your old demo it has the shirts and tapes you were selling. It also had a fanzine. Are you still doing that?

Dave: No the fanzine was done by our guitarist, Chris, and he hasn't gotten around to doing that in a long time. It's called No Zine.

Mike: I never saw that one. At your



last show, with S.N.F.U., you played a reggae song, right?

Dave: Yes.

Mike: And so did OUTFACE. Are you two bands becoming musically similar? You have been playing together a lot, you know?

Dave: Yes. Well, those guys are fun to jam with. They're cool. I like to jam with them. When both of our bands play we usually have a good time together. But I don't think the music has any influence on it. I hang out with those guys and they hang out with us, but they have thier own style and I think we have our own style of music.

Mike: In "Start Again", on your first tape, you mentioned something about being straight-edge, right?

Dave: Okay.

Mike: Are you a straight-edge band?

Dave: No, we're not a straight-edge band.

Mike: Personally, the members of the band...

Dave: As far as I know, no. But myself I'm not straight-edge but I consider myself straight in what I do. I don't do drugs, I don't drink or smoke.... but I do have sex.

Mike: What is next for the band? What are your future plans?

Dave: We don't know yet. Well, right now we are presently working on a press kit to send out to record companies. If something happens-someone wants to pick us up or something, then we will put an album out and possibly tour. Our main concern is to get an album out to let people know what we sound like.

Mike: Have you talked to any record companies?

Dave: Presently we're talking to In Effect.

Mike: Oh yea? Have they made any offers?

Dave: No, we have yet to send out our tapes. We're still putting together our press kits.

Mike: OK, tell me about some of the unusual or especially cool shows you've played.

Dave: Well, we played a benefit in 1987 with about 8 or 9 bands. It was, I think, about the fifth show of ours. There was a reggae band that played. There was a rap band. KNIFEDANCE, THE VIVIANS, and a couple of other bands played. It was cool. It was a No More Censorship Fund Benefit. We're doing another benefit in September. It's an animal rights benefit. It's with SICK APRIL, CONFRONT, GHOSTS IN DAYLIGHT...there's a bunch of bands playing and it's going to be great.

Mike: How about parties? Oh yea, the one Halloween.

Dave: We played in Columbus at a party. We played a party on the West Side. Halloween? Oh yea, the Halloween party. We played a wedding.

Mike: A wedding?

Dave: We played a metaifest show at the Berea Fairgrounds. That night we played the wedding at the Knight's of Columbus Hall.

Mike: OK, is there anything else you want to say?

Dave: All I can say as closing comments is check us out, you know, and thanks to everyone who has come to our shows and been so supportive of us.

FALSE HOPE
c/o Dave Every
3873 Euclid AVE. Blvd.
Cleveland OH 44118





SHOW REVIEWS

6-7-89

SNFU, FALSE HOPE, OUTFACE
Phantasy Nite Club

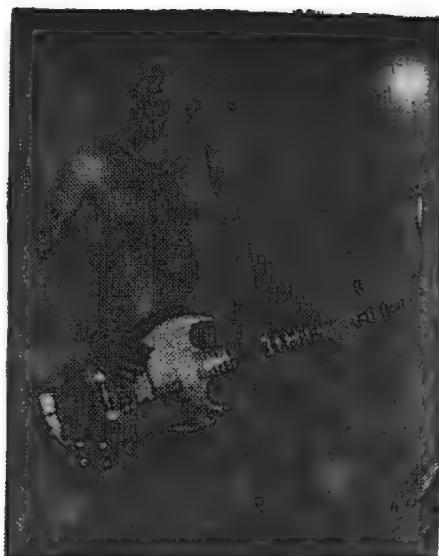
Hey, it could have been a worse night for a show, although the weather was hot, hot, hot. A good turnout, including Channel 3 News, came out to see the Canadians and Clevelanders play.

OUTFACE opened up with a pretty decent set. Their sound is maturing pretty well. The usual semi-melodic, semi-powerful hardcore was interrupted by one reggae song. The rest was basically their usual. They sounded better than normal.

FALSE HOPE came on next with even more power and energy than usual. They also snuck a reggae song into their set. It does seem that OUTFACE and FALSE HOPE have subconsciously become similar music-wise from playing together so much. They drew the usual frenzied crowd reaction.

S.N.F.U. put on the finale. They had a good set with violent motions from the singer. The 5 man Canadian band put on a good mix of songs and were definatly the highlight of the show.

Despite the terrible heat, the show went smoothly and with much success. Everyone seemed to have lots of fun, although JP's wall was sort of pitiful.



FUGAZI Photo MT

6-15-89

FUGAZI, KNIFEDANCE, SACRED HATE
Phantasy Niteclub

A huge crowd gathered to see some D.C. hardcore brought here by Tom Dark. There was a packed Phantasy waiting for the Festivites to begin.

SACRED HATE opened up. I think someone said they're from Toledo. They weren't scheduled to play according to the ad in Scene. I suppose they were signed on at the last minute. I don't see why cause they didn't get much support from the FUGAZI crowd. This was the first time I saw them and I found them definately tolerable. Also they were easy to photograph due to the lack of crowd reaction.

KNIFEDANCE came on next and definatly stirred up the crowd. They caused the most violent pit of the night. Their vocals sound a lot better now than they did with IGNITION. Their music is improving. They have another self-produced record out--probably their 3rd.

FUGAZI came on last. Because of the hot, crowded conditions, Ian asked for

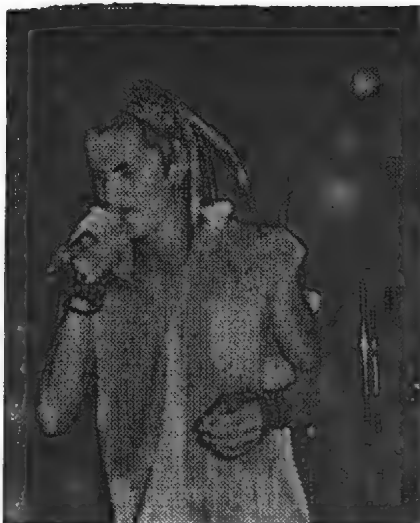
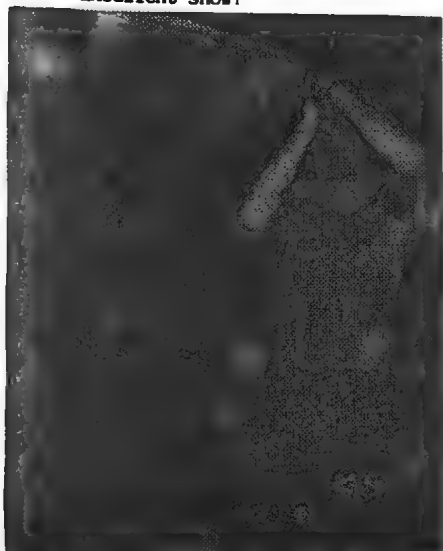


Photo MT

SN.F.U.

non-violence and got it. They played a good mix of songs from their 7" and some new ones. They showed great stage presense. Ian mocked out someone holding up a lighter in the back. Near the end they really got into their most emotional song, "Suggestion", a song about rape, which they extended to about 10 minutes. The crowd seemed to enjoy the whole set and I give theirs the highlight of the month.

Not much more I can say about this show. If you missed it--it was a classic. The openers did good and FUGAZI kicked ass. Excellent show!



BAGMEN

Photo MT

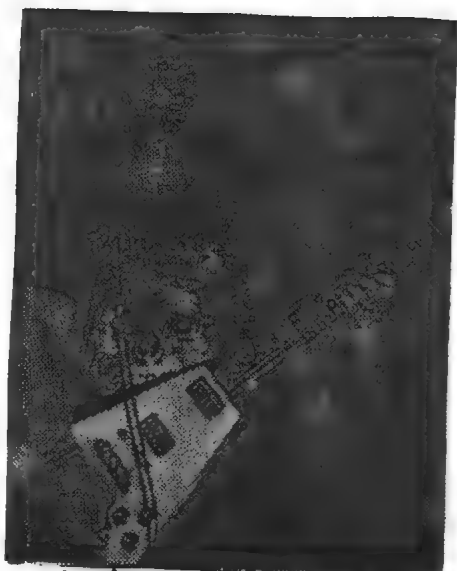
6-17-89

SICK OF IT ALL, REST IN PIECES, DIE HARD, CIVIL DISOBEDIENCE, BAGMEN
Berea Triangle Club

This show was cool as hell on the part of the bands. But fucking bullshit on the part of the club and promotion. I heard about it from In Effect directly. On the day of the show I just wanted to find out what time it was at. The club's phone number was unlisted. I decided to call every record store in Cleveland and vicinity, but none of them had recieved flyers, so they knew nothing. I called WRUW and they knew nothing. There was nothing in Scene. The only advertising I had seen were some WRECKING CREW flyers passed out at the SNFU show for the same date. I went to the Triangle hoping the show was still on. Mainly the only people there at first were the skateboarders.

After a lot of dawdling around, BAGMEN finally came on. They are a fairly new band led by ex-PARALYZER singer Don Fose. His new voice tops his screaming high PARALYZER voice by far. They begged to

play a short set for free. For a new band using the shitty equipment there they didn't sound too bad.



CIVIL DISOBEDIENCE

Photo

CIVIL DISOBEDIENCE came on next to show off their new line-up changes. Their old guitarist plays guitar still and also sings. They ditched their old singer, making room for ex-SPUDMONSTER Jerry Bizon. These changes seem to give them a tighter, more powerful set. The only problem is they came on late but played a full length set (which will have significance later).

DIE HARD came on for another full-length set. This was the first time I saw them and they were alright. The singer sur-



DIE HARD

Photo MT



REST IN PIECES Photo MT

prised me with strong, gruff vocals. This is a very new band but they do seem to have potential.

REST IN PIECES finally came on at about 11:00. Nothing like making the visiting bands wait. Some kids (about 5) from New York came to see them and were pretty active, but only about 30 others were there so action was minimal (this was after a lot of the skaters went home.) They played a half sized set of solid New York style hardcore. At 11:45 they had to stop to give SICK OF IT ALL a chance to play.

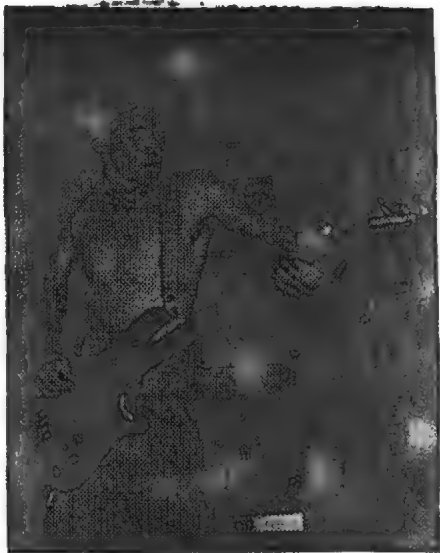
Because of the dawdling and long local sets, SICK OF IT ALL was stopped after about 3 or 4 songs because the owner had to close at 12:00. There was talk



SICK OF IT ALL Photo MT

of both NY bands not getting paid, but it got almost completely worked out. SICK OF IT ALL got 4 fucking songs in and a crowd of less than 50. They were fucking ripped off. I can't even review this short of a set. They weren't given half a chance.

The show was promoted extremely shoddily, considering no one in the Cleveland area knew anything about it (besides the few in the crowd that didn't come for WRECKING CREW or just to skate.) The pitifully small crowd as well as the 2 NY bands got fucking ripped off. As always, the sound system sucked. It was totally unorganized. I'm definately going to CBGBs July 16 to actually see SICK OF IT ALL. It will probably cost less there anyway. Besides the bands this sucked boulders.



OUTFACE Photo MT

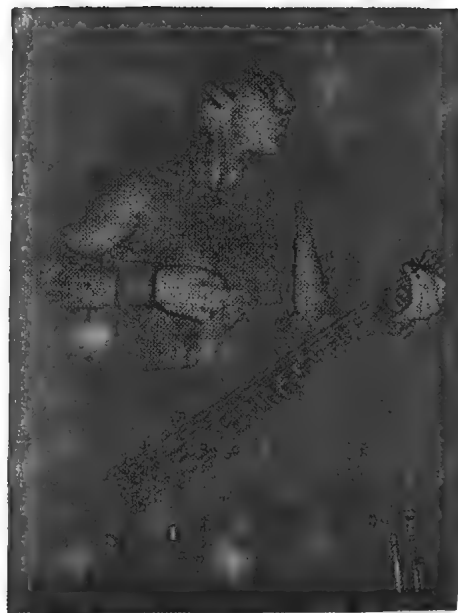
6-22-89

UNIFORM CHOICE, OUTFACE, DOMESTIC CRISIS
Berea Triangle Club

UNIFORM CHOICE stopped here half -way through their 2nd US tour to show off their new musical form. (And to do a privileged Restore interview.) The club's sound system was an expected flop.

DOMESTIC CRISIS were so strange they were funny. The singer compared his brain to an egg and smashed it. So they are lame, but their powerful metal sound was sort of cool.

OUTFACE came on next, more powerful than usual. They are slowly adding the much needed power they have been striving for. They even got a complement from UC singer Pat. They are a local to watch out for.



UNIFORM CHOICE finished it up by sending the crowd into as much of a frenzy as the wide, slippery floor would allow. Their new sound is a total change from complete power-core to a soft, melodic metal sound. Their new lyrics have a lot of nature and symbolism, but a lot of it is hard to understand. They also have a bunch of love songs. They are hated by many for their change but it was a natural progression coming from their increasing talent.

This was a really cool show that went smoothly. That is a big complement for the Triangle Club. Maybe we'll hold off the boycott a couple months and see what happens.

← **UNIFORM CHOICE**
Photo MT

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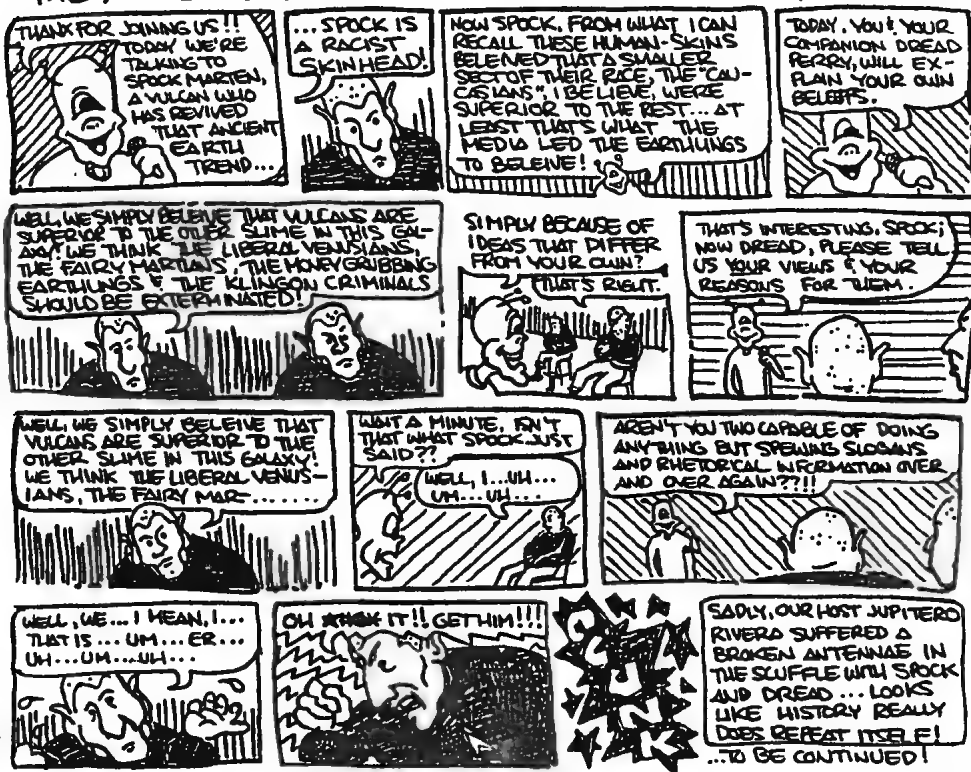
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THE ADVENTURES OF SPOCK MARTEN[®] by Tom McCarthy



↑ Tom McCarthy, the artist of the above comic, does Disarray Magazine. Send \$1.25 for the current ish to: 6222 Tabor Ave./Philly PA 19111. Also ask about the Spock Martin Comic Book.

Los Angeles Scene Report By Gamiel

Hi there! Here's a bit of what's been happening in L.A....

First of all, Dead Trendies are back after a long absence from the scene. D.T. originally started as a thrash band with D.T. standing for "Death Troop". Then they went on and became Dead Trendies a semi positive punk band. And now they're a funky hardcore band, along with newly added members (a d.j. & a keyboardist!) They now crank out some way rocking stuff mixed in with funk & hip hop!!

Another really cool band is Apocalypse. They're a raging hardcore thrash band from Walnut Cal. They recently played at the Anti Club and they ruled! Their musical style is pretty aggressive and come close to a Cryptic Slaughter & Final Conflict type of a sound. Get their demo it's only 2 bux so write! Ralph/102 Avenida Grulla/ Walnut, Ca. 91789 USA

Alrighty- Now we come to zine's!! Release from torrance is just great! It's full of neat interviews with such bands as Ripcord, Cold Vietnam, Spaztic Blurr, Exit Condition, and lot's more! Get it for only 1.00 ppd from chris/4523 Deelane St./Torrance Ca. 90503 USA

System Opposed fanzine is ausome! It's full size and around 50 pages long! And the best part is that it's FREE!!! Just send 2 25 cent stamps 4 postage! This issue has opinions, clip art, articles, interviews plus a whole lot more! S.O. c/o Camile PO Box 1857/ Tustin, Ca. 92680 USA

Head Trip is the "zine that I put out. It was formerly Off Beat (LA). My new issue is out now, it's got "views with Xenophobia (Mex), Dark Age, The John Brown Anti Klan Network + all sorts of other stuff. If anyone cares I have FREE pen pal ad space available (60 words) Okay write to me at 609 N. Belmont Ave/ Los Angeles, Ca. 90026 USA

In other news - A fairly young Anti klan organization called People Against Racist Terror (PART) is very rapidly gaining popularity. They put out a newsletter called "Turning The Tide" You get this by sending 2.50 in the form of stamps, coins, or for a postal money order made out to Box Holder P.O. Box 10488 This will get you a whole years subscription! Get in touch with PART at PO BOX 10488/ Burbank, Ca. 91510 And be a PART of the solution!

Alright that's it for this report I'm sorry if you got bored! This is your reporter signing off...



Art • Comics • Articles • SHIT

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ZINES

AN ILLUSTRATED GUIDE TO THE CLEVELAND BAR SCENE (\$1.50 to: Bob Sheridan/ 3146 W. 82nd up/ Cleveland OH 44102) A great comic by one of my personal favorite underground artists, Bob Sheridan. The main character is waken up and taken to bars with his buddies. First they visit Chris' Warped Records, where a lot of non-Chris type people work. Their adventures take them to a gay bar, a straight edge club (I think), and a biker club, among others. This is the best of Sheridan I've seen, which says a lot. (8 1/2 x 5 1/2; printed?, 20pages)

THE ANTI ARTIST #6 (50¢ to: Bob Sheridan/ 3146 W. 82nd up/ Cleveland OH 44102) This is a cool little comic dealing with an artist's distractions while trying to complete their work. As with most of Sheridan's comics, it seems, he is the main character. The art is good and the idea is cool. (4 1/2 x 3 1/2, copied, 8pages)

ARCHIE MCFHEE collectors edition catalog #12 (\$2 ppd. to: Box 30852/Seattle WA 98103-08522) This is a mail order catalog of odd and fun stuff. The prices are pretty high, but there are some gems in here. Some interesting things include: Bend-a family, Coin Stickers, glow in the dark snakes and stuff, finger monsters, rubber animals, Love Boat toys, rubber chickens and lots more. They just have lots of things they find at warehouses or whatever. Lots of it you can't find anywhere else. They have some Freakie Jet Cars that I remember as cereal box prizes when I was little. (8 x 11, newsprint, 52 pages)

ASPIRIN #1-2 (a couple stamps to: Wokea/ 3614 N. 49th St./Omaha NE 68104) A mainly metal zine. This is pretty neat and seemingly growing. #1 includes, among others, Tyrannicide, Attitude, and Dissentation. #2 includes The Disturbed, Geneticide, Ripping Corpse, and Dr. Shrinker. The interviews are all done by mail so far, I think. Both issues also have scene stuff, reviews, and all that zine stuff. #3 is in progress and is accepting art and writing type contributions. #4 is also in progress, but will be mostly music stuff, and will have a price. (8 1/2 x 11, copied, 16 pages)

BAD TOAD #1-2 (Free to: P.O. Box 6431/ Champaign, IL, 61826-6431) #1 is a digest size 36 pager. It doesn't have much besides a Bludgeoned Nun and Majority Of One interviews and a hardcore board game. #2 is full size. It has interviews of Mr. T Experience, I.D. Under, Semicids, and Naked Hippy. Both have local news and other stuff—like reviews and comics. Be nice and send stamps. (copied, 36-38 pages)

THE CHARACTERISTICS OF MENTAL ILLNESSES by Dr. I.M. Minseine (25¢+stamp to: Aardvark Farms c/o Ralph Schulze/P.O. Box 785/ Glenham NY 12527) A cool minicomic. Sophisticated questions are asked at the top of each frame, and funny drawings accompany them. Hard to describe but this should be checked out if you have a spare 50¢. Also ask for a comics catalog if you write. (3 1/2 x 4 1/2, copied, 16pp)

CHUNKS #? (1 stamp will probably do it to: Noah K./ 28950 Gates Mills Blvd./ Cleveland OH 44124) I picked this up at the SNFU show. It's got a great comic about dolting and skanking (2 kinds of slamming). The next page is a section of a DOA interview. Not too much content yet but the next one should be out now. (8 1/2 x 14, copied, 4pages)

EFOLE (1991 Madison Street/Eugene OR 97405) This place is not really a zine. They just send out a lot of pages, unattached, with lots of weird stuff. Also they send a bunch of other "mystic" stuff. Just send them something you wrote or drew or your zine or whatever and an ad for whatever you send them.

FACTSHEET FIVE #30 (\$2 ppd. to: Mike Gunderloy/6 Arizona Ave./Rensselaer NY 12144-4502) Again, another big issue of zine reviews with some music reviews and zine stuff. It also includes lots of news from the fanzine world. This is basically a huge contact list and is just a great service. Highly recommended. (8 x 11, newsprint, lotsa pages)

FISH FOR SALE #9-10 (25¢+stamps? to: 6717 Bayard Park Drive/Evansville IN 47715) This is basically a humor zine taking nothing seriously. #9 is a special 2 year anniversary issue. In it is one(1) serious story about the terror of nuclear war. I especially liked the Surfer Dick-head Manifesto. #10 is much smaller with a few funny things. (8 1/2 x 11, copied)

GODSEND #11 (75¢ to: Todd Zachritz/1401 Fuquay Rd./Evansville IN 47715) This is a cool literary mag. The stories are pretty weird and interesting. Also included is a Jarboe interview and some record reviews. (5½x8½, colors, 20pages)

GROT #4 (\$1 ppd. to: Jim Testa/151 First Ave./Box A/New York NY 10003) This is a kick ass zine with, among others, interviews of 7 SECONDS and OPERATION IVY. Also included is New York hardcore stuff and well done reviews. The OP IV interview is by mail and very short, but the one with Kevin Seconds is thorough. The photo quality ranged from terrible to great—most being pretty decent. This is really good. (7x8½, copied, 32 pages)

HEADTRIP #1 (Gamiel/609 N.Belmont Ave./Los Angeles CA 90026) This is a new zine but quite an impressive first issue. There's too many interviews to list. Also included is art, comics, poetry, articles, scene reports, and lots more. The photos didn't turn out too great but the layouts were good and the type was perfect size. I'm looking forward to seeing more of this. (8½x11, copied)

JERSEY BEAT #37 (\$2 ppd. to: Jim Testa/418 Gregory Ave./Weehawken NJ 07087) Here is a great zine. This ish is, as they call it, The Generic Issue. It has interviews of Agnostic Front (who have been interviewed too many times), Youth Of Today (generic is a good word), and American Standard and Underdog. This looks really good—clean layout, great photos, lot of reading. I definitely give this one the highlight of the month. Buy this! (8½x11, print)

LITTLE SKULL'S BAY-BEE #9 (1 stamp to: Carrie/833 1/3 N.Formosa/Hollywood CA 90046) A cool little zine with art and opinions. Each ish Carrie gives subjects for readers to give opinions on. I suppose open to anyone. I think she gives the ones for the next ish too so you can keep up. Check it out cause it only costs a stamp. (4½x5½/copied/8 pages)

LOOKOUT #31-32 summer88-fall88 (\$1 ppd. to: PO Box 1000/Laytonville CA 95454) This zine has lots of political stuff. #31 has a great article about Operation Ivy. lots of music news. Articles such as "Cocaine in America" in #31 and "Laytonville in the Year 2000" in #32. Lots and lots of reading. Pretty good although they don't come out too often. (8½x11, newsprint, lotsa pages.)

THE MONARCH #4-5 (\$1.00+a stamp to: Laura Walker/83271 N. Enterprise Rd./Creswell OR 97426) This is a cool zine with a lot of weird stuff. Clippings, art, collage, and articles are just a few of the things you'll find. The price is a bit high but you just might be forced to smile if you read this. (5½x8½, copied, 20pages)

MAXIMUM ROCKNROLL #74 (\$2.50 ppd. to: PO BOX 288/Berkely CA 94701) Another big ish. I don't know if I really like the new size. There is a lot of useless stuff that has to be weeded out while reading. This one has Dissent, Brotherhood, Moral Crux, and more. The classified section is sometimes useful and the scene report section is filled with contact addresses. They again failed to print my scene report, incase you are wondering why there is never a Cleveland report.

TOO FAR #7 (\$1?? to: Adrienne/3815 San Pablo/#7/Emeryville CA 94608) This is a personal zine with many good thoughts about equality. Adrienne has been on my case about accepting certain people who are very different, shall we say. She is very into protecting the rights of not just women, but also homosexuals. As always, her zine has substance. (5½x8½, copied, 24 pages)

THE TRADE MAFIA #1 (\$3 to: Andrew Frederick 711 E.Alton St./Appleton WI 54911) By now ish #3 should be out so I wont even list specifics. This zine always has a few if not more, interviews and in-depth demo reviews. The main bulk is the free personal ads for traders. This is basically a zine to network people who trade anything. (8½x11, copied, 36 pages)

WALJEMAC #5 summer88-fall88 (\$1 to: PO Box 312/Larkspur CA 94939) A really well done zine of music and more. Interviews include Dissent and Negazione. An article about comic books and one about Japanese Animation. Also included are scene reports, skating, reviews, and photos with funny captions. This issue is kind of old so expect a newer one. (8½x11, newsprint, lotsa pages)

ZAP #13 June89 (\$3 ppd. to: M.Arndt/Postfach 403/3000 Hannover 1/WEST GERMANY) Hier ist ein gutes Zeitschrift von der BRD. Es hat Nuerotic Arseholes, No B.R.D., Es hat Busters, und Suckspeed—and Means No, Busters, und Suckspeed—and mehr. For anyone who knows German this is a good zine to pick up. The layout is flawless, the photos are good, and there is a lot to read. Even with 3 years of German under my belt I have trouble with it. (8½x11, print, 60 pages)

SORRY!!! More Zines on Page 3

BURIED IN FANZINES

Hi there. Watch your step. Don't trip over the piles of stuff waiting to go into the fabulous **FACTSHEET FIVE** archives. It's getting on towards midnight and I've been plugging away at the next issue since about 6AM. That's normal around here. I'm pretty worn down by now. Spent the whole day reading **AMERICAN WINDOW CLEANER**, **WOMEN AGAINST MILITARY MADNESS**, **RE-IGNITION**, **LEGEND OF THE GREAT DISMAL MAROONS**, **EMPTIES**...the list goes on. I would go crash for the night, but this is really the only time I'm likely to get soon to stop and reflect on this whole zine business.

What's that? You never heard of any of those zines? I'm not surprised. By now I've been trying to keep track of this crazy fringe publishing world for just over seven years, and not a day goes by without my stumbling over something I've never heard of. That's because there are so many people publishing. How many? I don't know, but we can get a quick estimate by looking back to my high school. There were about 2500 students, and I went on to do a fanzine. Now there's something like 20 million high school students in the country. If one out of every 2500 of them does a zine, right there, that's 8000 zines. And that's not even counting old farts like me who still publish, with the big three-oh staring us in the face.

(Of course, I know lots of folks older than myself who publish too. Some fanzines fold when their editors die of old age. That just happened to **MANAS**, for example).

My guess is that there's over 10,000 zines in the country, but under 100,000. A good issue of **FACTSHEET FIVE** reviews about a thousand of them. So I see between 1% and 10% of all the neat stuff that's out there. It's just as well that that other 90% or more hasn't found me yet. There's enough piled around this place as it is.

So it's no real surprise that the mainstream media has discovered fanzines recently. With cheap photocopiers and desktop publishing, we're getting harder to ignore. The biggest plug I've gotten so far is from **PENTHOUSE**. **THE**

by Mike Gunderloy

NEW YORK POST got into the act too. And there's upcoming coverage in **CAMPUS VOICE** and **ELLE**, both with multi-million circulations. (Can I get groupies out of this?) in a way this publicity scares me. I'm not doing anything different now than I was a year ago (except trying to make my living as a publisher, but that's another story). I probably won't be doing anything different next year. But by then I expect the major media to have moved on to other subjects.

Not us, though. We'll still be writing about music and politics and even window washing, and having the time of our lives doing it. Sure, those "real" newspapers and magazines will use us to boost their circulation, just like they used pit bulls a few years back. My goal is for us to use them too.

Remember a few years ago when you didn't even know what a fanzine was? Maybe you listened to **Suicidal Tendencies** on your K-mart stereo, but you never dreamed that other people did the same too, and even wrote about it. Lonely, wasn't it? How many folks are still in that fix, do you suppose? Hundreds of thousands, probably. Now imagine fanzine articles in **USA TODAY** (it could happen: they covered the **SubGenius** book last year), or **TIME**, or on the **Associated Press** wire. Suppose we manage to sneak in a few addresses, thanks to sympathetic reporters. Then the reporters, doing their job, go on to something else. And hundreds of thousands of kids tape their quarters to their index cards, drop them in the mail, and find out about the underground.

An awesome prospect, isn't it? What could **FLIPSIDE** do with 75,000 circulation? What could I do? What could you do? Oh, yeah, some of us will sell out (look at **UTNE READER** these days). But some of us won't. Maybe this time the Revolution won't have to be televised. It will come in the mail.

Meanwhile, I've got a fanzine to produce. So I'm gonna get some sleep. See you next issue. Close the gate on your way out of the yard.

FACTSHEET 5 Mike Gunderloy, 6 Arizona Ave., Rensselaer NY 12144-4582

Trade Mafia #2 is out! METAL CHURCH,

VIOLENT PLAYGROUND, **DAVID LA DUKE**, and **WRECKAGE** interviews, 30 demo reviews, dozens of fanzine ads and over 80 people to trade with fill 46 pages of this magazine! Cost is \$3 US, \$4 elsewhere. Bands wishing to be in issue #3 send tape, bio and logo to **ANDREW FREDRICK**, 600 E. COLLEGE AVENUE, APPLETON, WI 54911. If you want to place an ad or flyer in the next issue, please send it to the above address!

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